

ER

"Of Past Regret And Future Fear"

Written by  
Jack Orman

Directed by  
Anthony Edwards

Co-Producers  
Jack Orman  
Wendy Spence Rosato  
Mike Salamunovich  
Richard Thorpe

Producers  
Penny Adams  
Neal Baer  
Lance Gentile

Co-Executive Producers  
Christopher Chulack  
Walon Green

Executive Producers  
Michael Crichton  
Carol Flint  
John Wells  
Lydia Woodward

SECOND DRAFT

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**FOR EDUCATIONAL  
PURPOSES ONLY**

ER

"Of Past Regret And Future Fear"

CAST

GREENE	JAVIER	
ROSS	MINISTER	
BENTON	MEDIVAC PARAMEDIC	
CARTER	CANTERNA	
HATHAWAY	VAN DRIEL	*
JEANIE	STILES	
WEAVER	LAURETTA	
DEL AMICO	DANIEL	
CORDAY	LORENZO (JOHN DOE) -	
NURSE JOYCE	JOE	
CHASE	WAITRESS	
HELYNA	BELINSKY	
JACKIE	RUSSELL	*
STEVEN	SANDY	
PATRICE	VICKI	
CARLA	KATHERINE	
ROGER	ROSHER	*

ER

"Of Past Regret And Future Fear"

SETS

INTERIORS:

HOSPITAL

Lounge \*  
Ambulance Entrance/Admit  
Elevator/Surgical Hallway  
Trauma One  
Trauma Hall  
Main ER  
Main Hallway  
Curtain Three  
Trauma Two  
Curtain Two  
OR  
Exam Two  
Exam One  
Surgical Waiting Area \*  
Exam Three

CORDAY'S APARTMENT

NEUROLOGY INSTITUTE

Family Suite \*  
Chase's Room

HATHAWAY'S HOUSE

CHURCH

DOC MAGOO'S

EXTERIORS:

HOSPITAL (CHICAGO)

Ambulance Bay  
Roof (CHICAGO)

NEUROLOGY INSTITUTE  
(CHICAGO)

CHURCH

LAKE (CHICAGO)

ER

"Of Past Regret And Future Fear"

TEASER

FADE IN:

1

INT. CORDAY'S APARTMENT - MORNING (8:10 AM)

1

CORDAY throws open her door, returning from her morning yoga. She pulls off her sweatshirt as she passes into her bedroom where BENTON sits -- on the phone. \*

CORDAY

Ah, the sleeping beauty awakes.

BENTON

(hangs up)

Just checking my messages.

CORDAY

You didn't so much as stir at the alarm. Dead to the world.

BENTON

I don't get to sleep in that often.

CORDAY

(throws off her shoes)

Don't rub it in. Some of us have to work Sunday. \*

BENTON

(goes for his pants)

I've done my share.

Corday starts combing out her hair in the bathroom.

CORDAY

You're welcome to stay. No reason to waste a warm bed.

BENTON

I should get up. \*

CORDAY

I have some tea and biscuits in the kitchen. You'll have to boil water but I think you can manage it.

BENTON

No thanks. I have this thing I got to go to.

(CONTINUED)

CORDAY

Not some other clandestine meeting, I hope.

BENTON

Reese is being baptized.

Corday flips her hair back up.

CORDAY

Oh.

A beat -- as Benton steps toward her.

CORDAY

Protestant or Catholic?

Benton leans in the door frame. The pair address their reflection in the mirror.

BENTON

Why?

CORDAY

Just curious. Not to pry. \*

BENTON

AME. I'd have invited you but... \*

CORDAY

Don't be silly. It's a family thing. Do you have time to go home and change? \*

Benton nods. Corday starts the shower. \*

CORDAY

Have a good time then. Lock the door on your way out?

BENTON

Sure.

Benton sighs and walks away.

CORDAY

And Peter...

(as Benton stops)

It was lovely.

Corday shuts the bathroom door. OFF Benton.

CUT TO:

2 EXT. NEUROLOGY INSTITUTE - DAY (CHICAGO)

2

\*

CARTER pulls to a stop and exits his Jeep, not expecting to find the familiar large, black stretch limo there. He walks past it, nods to the chauffeur leaning against the hood, reading the paper.

CUT TO:

3 INT. NEUROLOGY INSTITUTE - FAMILY LOUNGE - CHASE'S SUITE 3  
- DAY

\*

\*

Carter enters, passing NURSE JOYCE.

\*

CARTER

Hi, Joyce. Are both of them here?

NURSE JOYCE

Just Mrs. Carter.

Carter nods toward Chase's room -- a question.

NURSE JOYCE

Talking to Dr. Van Driel.

\*

CARTER

(re: Chase)

How is he today?

NURSE JOYCE

(same)

Enjoying the spring weather.

Carter moves into --

4 INT. CHASE'S ROOM - CONTINUOUS ACTION

4

CARTER

Hi, Chase.

CHASE stares out the window.

CARTER

Chase. It's John. How's it going?

Chase turns his head, recognizing Carter.

CHASE

Scooter.

CARTER

Have you done your exercise yet?

(CONTINUED)

CHASE

Yeah.

NURSE JOYCE

No. Not today.

CARTER

I'll do it. Where are the weights?

NURSE JOYCE

We were going to skip it. \*

CARTER

Why?

NURSE JOYCE

The move's enough excitement for one day.

CARTER

What move?

NURSE JOYCE

He's going home. \*

CARTER

Excuse me.

Carter exits, determined.

CUT TO:

INT. HATHAWAY'S HOUSE - DAY

ROSS starts to make an omelette with the assortment of ingredients set out for brunch. HATHAWAY catches him.

HATHAWAY

What are you doing?

ROSS

I'm hungry.

HATHAWAY

You can't start without her.

ROSS

Why not?

Hathaway takes the pan away from him.

(CONTINUED)

HATHAWAY

I knew this brunch was a bad idea.

ROSS

So she's a little late.

HATHAWAY

She's never late. It's this house. We should have met on neutral territory.

ROSS

Carol, relax. Deep down your mom likes me.

HATHAWAY

You keep dreaming.  
(picks up phone)  
I'm calling again.

ROSS

She's not home.

HATHAWAY

Or not answering.

The DOORBELL RINGS. Hathaway hangs up.

HATHAWAY

Finally.

Hathaway hurries to the door. Collects herself. Turns to Ross.

HATHAWAY

You ready?

Ross nods. Hathaway opens the door to find HELYNA has brought a stranger, JAVIER.

HATHAWAY

Hi.

HELYNA

(entering)

What happened to your front step? \*

Hathaway's not sure what to make of the man on her mother's arm. \*

HATHAWAY

Did you get a flat tire or something? \*

(CONTINUED) \*



HELYNA

Javier, this is my daughter Carol  
and her friend Doug. Carol, this  
is Javier.

ROSS

Nice to meet you.

\*  
\*

JAVIER

I'm sorry we're late but I  
couldn't get your mother out of  
the house.

\*

HATHAWAY

Excuse me?

JAVIER

You know how your mom can be, has  
to look perfect.

(to Helyna)

Let me get your coat, sweet pea.

Hathaway is stunned. Ross jumps in.

ROSS

Here, I got that. Can I offer you  
something to drink?

JAVIER

Do you have orange juice?

ROSS

Sure.

Javier hands Ross a bottle of champagne.

JAVIER

Two mimosas please.

HATHAWAY

You brought champagne?

HELYNA

Aren't we celebrating?

JAVIER

Two happy couples.

OFF Hathaway --

POP TO: MAIN TITLES.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

6 EXT. AMBULANCE BAY - DAY (12:40 PM) 6

Ross and Hathaway walk in from the el, carrying leftovers from brunch.

HATHAWAY

Come on, you didn't see how he was touching her back?

ROSS

I wasn't paying attention.

HATHAWAY

Yeah, you were too busy laughing at his jokes.

ROSS

He was funny.

HATHAWAY

And what's with 'Sweet Pea'? If he called her that one more time, I was going to barf.

ROSS

I think it's great.

HATHAWAY

Doug, she met him at the track.

ROSS

It was a senior citizen outing.

HATHAWAY

So? They let anybody in those groups.

TIME CUT TO:

\*

7 INT. LOUNGE 7

Ross shuts his locker, ready for work. \*

ROSS

All I know is your mom has never been so nice to me and I'd like to keep it that way.

HATHAWAY

You don't understand. She hates men.

(CONTINUED)

7 CONTINUED:

7

ROSS

Hate's a strong word.

They exit into --

7A MAIN HALLWAY/ADMIT - CONTINUOUS ACTION

7A \*

HATHAWAY

And in her case, accurate.

ROSS

I don't know. Maybe she's getting some.

HATHAWAY

Doug... don't even go there.

They find GREENE and DEL AMICO at Admit.

GREENE

How was it?

ROSS

I'm in like flint.

The MICN ALARM goes off.

HATHAWAY

I'll get it.

ROSS

(to Greene)

You look like hell.

GREENE

Gotta love Saturday night. ICU's packed. We got two muggings, three bar fights, four gangbanger drop-offs and bad Stroganoff at a wedding reception.

DEL AMICO

Don't forget the guy who licked the bottom of his girlfriend's shoe.

ROSS

Why?

GREENE

She told him to.

(CONTINUED)

7A CONTINUED:

7A

DEL AMICO

Had to culture his tongue.

Ross sets out his leftovers.

ROSS

On that note, anybody hungry?

GREENE

Thanks, Anna brought Sunday donuts.

ROSS

Regular cake isn't enough?  
You have to deep-fry it? \*

DEL AMICO

That's the point.

Hathaway jumps off the radio.

ROSS

(to Greene)

How much longer you on?

GREENE

Twenty minutes.

HATHAWAY

Medivac is incoming with a 38-  
year-old -- industrial accident --  
bad chemical burn.

GREENE

Terrific.

CUT TO:

8 EXT. CHURCH - DAY

8

Benton arrives in a suit for the big event. JACKIE and  
her children STEVEN and PATRICE are already waiting. \*

JACKIE

You look nice.

BENTON

Thanks. Carla here yet?

JACKIE

Inside.

(CONTINUED)

8

CONTINUED:

8

BENTON  
 (to teenagers)  
 Hey, guys.

STEVEN  
 Where is she?

BENTON  
 Who?

STEVEN  
 Your girl friend.

JACKIE  
 Steven.

STEVEN  
 What? You said he had a new  
 girl friend.

BENTON  
 Well, she's wrong.

PATRICE  
 Dad said he heard grandma turning  
 over in her grave.

JACKIE  
 All right, that's enough. Both of  
 you.

Benton heads into --

9

INT. CHURCH - DAY

9

Benton spots Reese and CARLA with ROGER at the baptism  
 fountain. Jackie instructs her children.

JACKIE  
 Go get a seat.  
 (then)  
 I'm sorry about that, Peter.

But Benton is focused on something more troubling.

JACKIE  
 You okay?

BENTON  
 Yeah.

Benton exchanges glances with both Carla and Roger as he  
 approaches.

(CONTINUED)

CARLA

Peter, you remember Roger?

ROGER

How are you doing, man?

Benton manages a nod, then turns to Carla.

BENTON

Can I talk to you a second?

But the MINISTER interrupts.

MINISTER

All set?

CARLA

Yes.

MINISTER

We should walk through a little rehearsal before everyone arrives.

(to Carla and Roger)

Mom and Dad over here.

BENTON

I'm the father.

MINISTER

Oh. Sorry. Who's holding the baby?

BENTON

I am.

\*

Carla passes the BABY to Benton -- he starts to CRY.

\*

BENTON

Hey. Hey, it's okay. It's okay, Reese.

\*

\*

The BABY still CRIES. Roger passes Reese a stuffed frog toy.

\*

ROGER

Here, try this.

REESE CALMS immediately.

ROGER

There you go, little pickle.

(CONTINUED)

9 CONTINUED: (2)

9

MINISTER

Great. Mom on the inside, Dad on  
the outside.

OFF Benton --

CUT TO:

10 ELEVATOR / SURGICAL HALLWAY

10

Corday presses the floor for roof access. ROMANO blocks  
the doors with his forearm, steps in.

ROMANO

Going down?

CORDAY

Up, actually.

ROMANO

Up's fine.

The doors close and the elevator rises. Romano presses  
a floor button.

\*  
\*

CORDAY

Surprised to see you here on a  
Sunday.

ROMANO

I'm full of surprises. Covering  
the ER?

CORDAY

Uh-huh.

ROMANO

I've noticed you've signed up for  
a lot of extra coverage.

CORDAY

Idle hands and all.

ROMANO

I know exactly what you mean,  
Lizzie.

(then)

In fact, I think it's time you and  
I had a little sit-down.

CORDAY

Is there a problem?

(CONTINUED)

10 CONTINUED:

10

ROMANO

No, no problem. Let me buy you lunch.

CORDAY

Is it about the HemoAid study?

ROMANO

That. And the future.

CORDAY

(cautious)

All right.

ROMANO

Great. Say an hour then?

Corday nods, as the doors open. Romano steps off.

\*

CUT TO:

11 HOSPITAL ROOF (CHICAGO) - DAY

11

WHOOSH, WHOOSH, WHOOSH -- The Medivac HELICOPTER hovers to a landing. Greene and Hathaway wait in the clear zone until the chopper doors open.

GREENE

You're sure they said hydrofluoric?

HATHAWAY

Yeah.

GREENE

Not hydrochloric?

HATHAWAY

I don't think so. Why?

Corday joins them as they head in.

CORDAY

Heard we had a fire victim.

GREENE

No. Chemical burn.

CORDAY

How bad?

GREENE

About to find out.

(CONTINUED)



11 CONTINUED:

11

They reach the PARAMEDICS as they unload PAUL CANTERNA (31) in burn dressings. \*

MEDIVAC PARAMEDIC

Paul Canterna. 31-year-old security guard. 2nd and 3rd degree chemical burns to the trunk and right arm and both legs. Doused with hydrofluoric acid. \*

CORDAY

What happened?

CANTERNA

It was stupid. The vat was leaking. I tried to tighten the valve.

GREENE

Lie back, sir. Try to relax.

CANTERNA

I got in the shower, tried to rinse it off.

MEDIVAC PARAMEDIC

Gave him five of morphine. 2 liters normal saline.

GREENE

Are you still in pain?

CANTERNA

It's okay, now. \*

GREENE

(to others) \*

Alright, let's go. Grab that end... \*

As they move across the roof -- \*

CUT TO:

12 INT. NEUROLOGY INSTITUTE - FAMILY LOUNGE - CHASE'S SUITE 12 \*  
- DAY \*

MILLICENT watches on as Carter takes a run at DR. VAN DRIEL, the Chief Neurologist. \*

VAN DRIEL

Usually significant improvement occurs within the first three months.

(CONTINUED)

CARTER

But he's still working on his motor skills.

VAN DRIEL

The fact is, Chase's progress has slowed considerably.

CARTER

All the more reason for aggressive therapy.

VAN DRIEL

He can get that at home.

CARTER

I just want what's medically best for my cousin.

(to Millicent)

Gamma, I think this is a mistake.

MILLICENT

John, it's always wise to listen to the perspective of those not personally involved.

CARTER

I agree, but...

VAN DRIEL

Chase is getting worse. He's lost almost all function in his left side.

CARTER

No, he just favors his right. You have to force him to use his left.

VAN DRIEL

I wish it were that simple.

CARTER

It is. Watch.

Carter heads toward Chase's room.

MILLICENT

John, please.

Carter grabs a piece of drawing chalk and some paper.

(CONTINUED)

CARTER

He's left-handed. He was drawing just last week.

(to Chase)

Hey, Chase. You want to draw? Can you draw me something?

MILLICENT

John, this isn't necessary.

CARTER

(to Chase)

Okay?

CHASE

... okay.

CARTER

Here, take the chalk.

(as Chase tries)

No, other hand... other hand, Chase... come on.

(to Millicent)

He can do this.

(to Chase)

Come on. We did this last week...

Chase struggles but can't move his left hand. Carter pushes, places the chalk in Chase's hand.

CARTER

There you go.

Carter helps Chase bring the chalk to the pad.

CARTER

You got it. What do you want to draw?

CHASE

You.

CARTER

Me? Okay. Draw me.

But when Carter lets go, Chase drops the chalk -- it falls to the floor. Carter picks it back up.

CARTER

That's okay. I rushed him. You can't rush him.

(then)

Let's try again.

CUT TO:

Greene, Hathaway and Corday minister to Canterna.

GREENE

CBC, chem 20, Foley cath and a chest X-ray.

HATHAWAY

Looks like 36 percent second degree: front trunk, neck and right arm. 18 percent third degree: right leg.

CORDAY

Compartment pressure is normal. We can hold off on an escharotomy.

CANTERNA

Will it scar?

CORDAY

I'm afraid so.

CANTERNA

Oh man.

HATHAWAY

Got a second line.

GREENE

Okay. Fluid resuscitate 1500 cc's Ringers per hour.

CANTERNA

I can't believe I did this.

WEAVER sticks her head in.

WEAVER

Mark, I'm here when you want to sign out.

GREENE

Thanks.

WEAVER

Are you okay in here?

GREENE

Yeah. We got it.

Weaver ducks back out as Greene turns to Hathaway.

(CONTINUED)

GREENE

He needs calcium chloride. Ten percent solution. Start with 5 amps.

HATHAWAY

Five amps?

GREENE

(nods)

Then set up an infusion -- start with 1 gram every fifteen minutes.

(to Canterna)

Mister Canterna, are you having any more pain?

CANTERNA

It's getting numb. Is that bad?

GREENE

Our immediate concern is with the fluoride in the acid.

CANTERNA

Like in toothpaste?

GREENE

Not exactly. It can draw the calcium out of your cells.

CANTERNA

What does that mean?

GREENE

Depends how much penetrated your skin. We're giving you calcium intravenously to counteract the effect. Is there any family you'd like us to call?

CANTERNA

Why? Are you not telling me something?

GREENE

A hydrofluoric burn like this can be very serious. Do you want us to call your family?

CANTERNA

(beat)

I don't really have any in Chicago.

(CONTINUED)

14 CONTINUED: (2)

14

GREENE

Okay. I'll be right back. Carol.

Hathaway follows Greene to the door.

GREENE

Keep him as comfortable as possible and watch his heart rhythm.

CORDAY

(exiting)

Call me if the leg gets worse.

GREENE

It's not his leg I'm worried about.

CUT TO:

15 EXT. CHURCH - DAY

15

Snap. Benton poses with Carla, Reese and the Minister as Jackie takes a picture.

JACKIE

Got it.

CARLA

Roger, could you get one of these?

ROGER

Sure.

Benton must hold the pose -- one more for Roger.

ROGER

Great.

CARLA

Thank you, Reverend Higgens.

MINISTER

My pleasure. Take care now.

BENTON

Yeah, you too.

As the Minister leaves.

JACKIE

(to Reese)

'Bye, Squirt.

(CONTINUED)

CARLA

(to Jackie)

You're coming tonight, right?

JACKIE

Wouldn't miss it.

(to Benton)

I'll see you there.

BENTON

Thanks, Jackie.

ROGER

I'll pull the car around.

CARLA

Great.

Carla passes Reese to Roger. \*

ROGER

(leaves with Reese) \*

See you later, Peter.

BENTON

Yeah.

Benton finally has a semi-private moment with Carla. \*

BENTON

Why did you have to bring him?

CARLA

I wanted him here.

BENTON

Don't you think it's a little inappropriate?

CARLA

He's an important part of my life.  
You could have brought Elizabeth.

BENTON

Why would I do that?

CARLA

I thought you two were...

BENTON

No... we're not.

(CONTINUED)

15 CONTINUED: (2)

15

CARLA

Okay. Whatever. I'll see you at  
the restaurant?

BENTON

(beat)

I might have to work.

CARLA

Peter, you knew about this for  
months.

BENTON

My schedule changed.

CARLA

(walks away)

Fine. Have it your way.

Benton stands on the church steps -- alone.

CUT TO:

16 TRAUMA ONE

16

Hathaway quietly changes the dressing on Canterna's leg.

CANTERNA

I almost didn't go in today. I  
was restoring my car. The weekend  
guy called in sick. I figured I  
could use the overtime.

\*

HATHAWAY

What kind of car?

CANTERNA

'63 'Vette. She's an eyesore but  
she has matching numbers. I fix  
her up, she'll be worth something.

Canterna winces -- he's in more pain.

HATHAWAY

Did I hurt you?

CANTERNA

No. It hurts under my skin.

HATHAWAY

I'll get you more pain medication.

(CONTINUED)



CANTERNA

How long is this going to hang me up?

HATHAWAY

Hard to say.

CANTERNA

You know what they use that stuff for?

HATHAWAY

No.

CANTERNA

Perfume bottles. To fog up the inside. Guess it smells better in those fogged-up bottles.

HATHAWAY

Yeah.

\*

17 TRAUMA HALL - CONTINUOUS ACTION

17

Greene updates Weaver -- Canterna and Hathaway in the b.g. (Trauma One).

GREENE

He's already severely hypocalcemic and the leg's necrotic.

WEAVER

Any EKG changes?

GREENE

Prolonged QT. He's at risk for an arrhythmia.

WEAVER

What does toxicology say?

GREENE

Hydrofluoric burns of this magnitude are always fatal.

WEAVER

Is his family on the way?

GREENE

He doesn't have any in town.

(CONTINUED)

17 CONTINUED:

17

WEAVER

You might have time to fly  
somebody in.

GREENE

Yeah.

(beat)

Guess I'd better go tell him.

Greene slowly enters --

18 TRAUMA ONE - CONTINUOUS ACTION

18

He approaches Canterna, deciding to what extent he should  
break the bad news.

CANTERNA

(sees Greene)

It's starting to really hurt.

GREENE

We'll help that.

(to Hathaway)

Another five of morphine.

CANTERNA

You okay? You don't look so good  
yourself.

GREENE

Mister Canterna, the calcium we're  
giving you can't reverse the  
chemical reaction in your body.

CANTERNA

What do you mean chemical  
reaction?

GREENE

The fluoride is binding to your  
cellular calcium to form calcium  
fluoride -- a crystal salt that  
seeps into your body tissues.

CANTERNA

That doesn't sound good.

GREENE

We're already starting to see  
changes in your cardiogram.

CANTERNA

So now what?

(CONTINUED)

GREENE

As the calcium level in your  
cardiac cells fall, your heart  
will begin to fail.

CANTERNA

Wait... Are you... Are you telling  
me I'm gonna die?

GREENE

We're doing everything we can.

CANTERNA

Is that a yes?

Greene nods -- a beat.

CANTERNA

How long?  
(OFF Greene)  
Days?

\*

GREENE

Maybe twelve hours.

\*

The news hits Canterna like a tidal wave. A beat,  
then --

GREENE

Are you sure you don't want us to  
call anyone?

No answer, as Canterna struggles to comprehend the news.

GREENE

Mister Canterna?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19

TRAUMA ONE - 3:05

19 \*

Hathaway places nasal cannula oxygen on Canterna.

CANTERNA

I don't feel that bad.

HATHAWAY

Let me know if the pain increases.

CANTERNA

No, it hurts. But it doesn't feel like I'm dying.

HATHAWAY

We'll make you as comfortable as possible.

CANTERNA

Maybe he got it wrong. Shouldn't you call a specialist? It's like you're giving up on me.

HATHAWAY

We're not going to give up on you, Mr. Canterna. I promise. We'll do everything we can. Now, are you sure you don't want us to call anyone?

CANTERNA

It's too late.

HATHAWAY

How far away are they?

CANTERNA

No. I mean I've been gone too long. She won't come.

HATHAWAY

Who won't?

CANTERNA

(beat)

My daughter.

The hall doors open as JEANIE and DOYLE back in, leading DUMAR pushing DAVE STILES (21), C-collar, backboard, on oxygen and a monitor, both ankles in splints, clothes stripped, covered in blankets.

\*  
\*  
\*  
\*

(CONTINUED)

19 CONTINUED:

19

DUMAR

... 21 years old, complains of  
neck, back...

\*  
\*  
\*

DOYLE

Hold up. We're full here. Next  
room.

\*  
\*  
\*

20 TRAUMA HALL - CONTINUOUS ACTION

20

The team pushes Stiles to Trauma Two as Dumar continues  
the bullet.

\*  
\*  
\*

DUMAR

... neck, back and bilateral ankle  
pain following a 75-foot fall into  
the river.

\*

JEANIE

From where?

DUMAR

The train bridge.

21 TRAUMA TWO - CONTINUOUS ACTION

21

DUMAR

Sinus rhythm, A and O times three,  
ETOH on breath sensory and motor  
exam normal.

\*  
\*

DOYLE

CBC, dip a urine, cross table  
c-spine, chest and pelvis X-rays.

\*

Doyle examines Stiles' neck.

DOYLE

Does that hurt?

STILES

A little.

DOYLE

Okay. And lift.

They transfer Stiles.

JEANIE

What were you doing on the bridge?

(CONTINUED)

STILES

Long story.

DOYLE

(palpates abdomen)

How about there?

STILES

No.

JEANIE

BP 120/70, pulse 112.

STILES

Is that bad?

JEANIE

We're just checking everything to make sure you're okay.

Doyle inspects Stiles' ankles. He winces.

DOYLE

Sorry. Good peripheral pulse. Normal cap refill. Follow with bilateral ankle films and call psych.

STILES

Psych? Wait. I don't need a shrink.

JEANIE

Relax, everything will be fine.

STILES

I didn't jump. If that's what you think.

JEANIE

Okay.

STILES

No. I'm serious. I didn't jump.

DOYLE

Did you take any drugs?

STILES

No. I was there with my buddies... we were just fooling around.

(CONTINUED)

21 CONTINUED: (2)

21

DOYLE

How much have you had to drink?

STILES

Couple beers.

DOYLE

Well, you also have a couple  
broken ankles.

(as she leaves)

Throw in a BA.

STILES

Where are you going?

JEANIE

Don't worry. We're going to take  
care of you.

Doyle exits into --

22 TRAUMA HALL - CONTINUOUS ACTION

22

Greene passes.

GREENE

You okay in there?

DOYLE

Joker jumped off a bridge. Walked  
away with a couple ankle  
fractures -- so to speak.

GREENE

Calling psych?

DOYLE

Yep.

GREENE

I'll tell Weaver.

Corday calls out from behind them.

CORDAY

Surgical consult?

DOYLE

(splits off)

Straight ahead.

Corday moves into Trauma Two as Hathaway exits Trauma  
One.

(CONTINUED)

22 CONTINUED:

22

HATHAWAY

He changed his mind. He really wants to see his daughter.

GREENE

I thought he didn't have family here.

HATHAWAY

No, she's here. He just hasn't seen her in six years.

GREENE

How old is she?

HATHAWAY

Six and a half.

GREENE

Oh boy.

HATHAWAY

I'll take care of it.

GREENE

You sure?

23 MAIN ER - CONTINUOUS ACTION

23

HATHAWAY

Yeah. Go home, get some sleep.

GREENE

I don't know. Maybe I should stay.

HATHAWAY

There's nothing to do now but hold his hand. And that's my job. Go on, get out of here.

GREENE

All right, thanks.

Hathaway moves toward Admit as Greene walks up to Weaver, examining LAURETTA WIENBACH (68), as her fiance DANIEL (70) stands by.

WEAVER

(to Laretta)

... and another breath, in...

(CONTINUED)



GREENE

You got a sec?

WEAVER

... and out. Sure. I'll be right back.

Weaver relays orders to a nurse as she steps aside to confer with Greene by the Trauma One window, Canterna inside.

WEAVER

CBC, pulse ox, lytes, ABG, and a chest film.

GREENE

(re: Canterna)

We're still waiting for an ICU bed. Pulse ox is dropping slowly. I didn't ask about a vent, thought I'd give him some time to let the news set in. Carol's working on getting the family here.

WEAVER

Okay. Have a good Sunday.

GREENE

Yeah, you too.

Greene heads home as Weaver turns her attention back to Laretta.

WEAVER

Sorry about that.

LAURETTA

No, I know you're busy. I don't usually come to the emergency room for the flu but I can't seem to beat this cough.

WEAVER

How long have you been feeling fatigued?

LAURETTA

About a month.

WEAVER

Any weight loss?

(CONTINUED)

LAURETTA

(nods)  
I've been so stressed planning  
this wedding.

WEAVER

Congratulations. Daughter or  
granddaughter?

LAURETTA

Neither. It's my wedding.

DANIEL

After four years, I told her it  
was time to make a commitment.

WEAVER

Good for you.

LAURETTA

It gives me less than a month to  
get better.

DANIEL

Pneumonia?

WEAVER

I'll know better once we get a  
chest X-ray.

MARQUEZ crosses, calling out to Del Amico at Curtain One.

MARQUEZ

Hey, Anna, are you the one who had  
the Voodoo woman yesterday?

DEL AMICO

She's back?

MARQUEZ

(hands over chart)  
Exam Three. Chief complaint --  
Voodoo Man has taken over her  
body.

DEL AMICO

(re: chart)  
Wait a minute. This isn't the  
same one. My voodoo patient was  
sixty-something.

(CONTINUED)

24 CONTINUED:

24

CARTER

Oh yeah? I had a voodoo guy last week.

MARQUEZ

Oh no! Voodoo epidemic.

As they laugh, Hathaway covers her free ear. Marquez stops, knowing it's a serious call.

MARQUEZ

Sorry.

HATHAWAY

(into phone)

Ma'am, your ex-husband's in critical condition... I know you're at work but, he just... Look, he's going to die tonight -- he just wants to see Molli.

\*

In the b.g., PICKMAN pushes through the ambulance bay doors.

PICKMAN

Anybody home?

DEL AMICO

What have you got?

25 AMBULANCE ENTRANCE - MAIN HALLWAY - CONTINUOUS ACTION 25

Pickman gives the bullet as Del Amico and Carter move to intercept JOHN DOE -- arm in sling, facial abrasions, and limb stiffness, muscle tightness and hyperreflexia, in a C-collar.

\*

PICKMAN

John Doe. Pedestrian vs. Auto. Head contusion, brief LOC. Broken arm. Vitals are normal.

\*

\*

DEL AMICO

Cerebral palsy.

PICKMAN

I don't know. Someone clipped his wheelchair. He couldn't tell us if he was hurt or not.

CARTER

Chuni, what's free?

(CONTINUED)

25 CONTINUED:

25

MARQUEZ

Curtain Three.

She turns back to Pickman as they move down the hall.

DEL AMICO

No one was with him?

JOHN DOE

(inarticulate)

Hit and run.

\*  
\*  
\*  
\*

PICKMAN

No. We just found him in the street.

DEL AMICO

Sir? Sir, can you tell me your name?

JOHN DOE

Michael Lorenzo..

\*  
\*  
\*

Everything John Doe says is unintelligible to them.

\*

PICKMAN

It's no use. You can't understand him.

DEL AMICO

(to Carter)

He might have a subdural. That could affect his speech.

CARTER

Better get a head CT.

26 CURTAIN THREE - CONTINUOUS ACTION

26

DEL AMICO

How would you do a neuro exam?

\*

CARTER

It would help to know his baseline.

\*  
\*  
\*

DEL AMICO

(to John Doe)

Sir, can you push against my hand?

\*  
\*

John Doe tries, causing him to contort and spasm. Del Amico backs off.

(CONTINUED)

26 CONTINUED:

26

DEL AMICO

All right. Let's start with a C- spine.

Benton, in his suit, sticks his head in .

BENTON

Hey, Carter, have you seen Elizabeth? \*

CARTER

Uh no.

BENTON

She didn't come down for a consult?

CARTER

I just got here.

BENTON

Anna?

DEL AMICO

Not lately.

FOLLOW Benton OUT...

27 MAIN HALLWAY - CONTINUOUS ACTION

27

He spots Corday exiting the Trauma Hall.

CORDAY

Peter. I thought you weren't coming in.

BENTON

I need to catch up on some post-op notes.

CORDAY

Don't you look dapper?

BENTON

Thanks.

CORDAY

How was the baptism?

BENTON

Good. It was good.

CORDAY

Nothing afterwards?

(CONTINUED)

27 CONTINUED:

27

BENTON

You want to grab something to eat?

CORDAY

I wish. I have this thing with Romano.

BENTON

What kind of thing?

CORDAY

Lunch. Has something to do with my fellowship renewal, I suspect.

BENTON

Oh.

CORDAY

Did you really come in for post-op notes? \*

BENTON

Yeah. I'll see you later.

CORDAY

I hope so.

Corday and Benton split off as Hathaway crosses into --

28 TRAUMA ONE - CONTINUOUS ACTION

28

Weaver works on Canterna, now her patient, as Hathaway enters.

CANTERNA

... maybe the military has some kind of antidote or something. I have a buddy who says they use stuff like this. \*

WEAVER

It's not really the same thing.

CANTERNA

I just want to make sure, you know.

WEAVER

I know.

CANTERNA

(to Hathaway)  
Did you find her?

(CONTINUED)

HATHAWAY  
 (to Canterna)  
 I talked to your ex-wife.

CANTERNA  
 What did she say?

HATHAWAY  
 She said she's very sorry... but  
 uh...

CANTERNA  
 But she won't bring Molli.

HATHAWAY  
 No. \*

CANTERNA  
 She knows what's happening to me?

Hathaway nods. A long beat.

WEAVER  
 At some point you'll need to  
 decide if you want us to put you  
 on a ventilator.

But Canterna is someplace else.

CANTERNA  
 That's okay. I don't blame her.

HATHAWAY  
 I'm sorry.

CANTERNA  
 I wanted to make it up to her.  
 Guess it's too late now, huh? \*

Hathaway and Weaver aren't sure what to say. Carter pops  
 his head in. \*

CARTER  
 Dr. Weaver, you have a minute?

WEAVER  
 What is it?

CARTER  
 Cerebral Palsy patient. Possible  
 head injury. He's hard to assess.

(CONTINUED)

28 CONTINUED: (2)

28

WEAVER

Alright.  
 (to Hathaway)  
 Call me at the first sign of  
 arrhythmia.

Weaver follows Carter into --

29 TRAUMA HALL - MAIN HALLWAY - CONTINUOUS ACTION

29

WEAVER

Are you sure it's CP? He might be  
 posturing.

CARTER

No. He's conscious. We want to  
 get some X-rays but I don't want  
 to hurt him.

WEAVER

Did you get a CT?

CARTER

Just ordered one.

BENTON (O.S.)

I need some help here!

Carter and Weaver turn to find Benton in the hall between  
 Exam Three and Exam Four, supporting the neck of Marty (5)  
 -- bloody, unconscious -- his frantic father, JOE, hovers  
 over him. \*

WEAVER

Carter, grab that gurney.  
 (shouts to Benton)  
 Is he breathing?

BENTON

Yeah. We need a C-collar and  
 backboard.

MALIK

Got it.

WEAVER

(calls to OLIGARIO)  
 Connie, get Doug.

BENTON

(to Joe)  
 Why didn't you call 911?

(CONTINUED)



JOE

I thought I could get him here  
faster.

Carter arrives with the gurney. Benton lifts Marty on  
as Marquez runs up. \*  
\*

BENTON

How long has he been unconscious?

JOE

He was awake in the car. He just  
stopped crying.

BENTON

Trauma Two, let's go.

The group wheels him down the Trauma Hall as Ross arrives  
with Oligario.

MARQUEZ

Pulse is weak and thready.

ROSS

What happened?

JOE

I had him for the weekend. We  
were washing the car together. I  
didn't see him. I was only  
backing up a few feet.

The team stops -- Trauma Two is occupied.

WEAVER

(shouting)

Jeanie, we need the room, now.

MALIK

Got the backboard.

Ross grabs it, motions Malik to Stiles.

ROSS

Clear that guy out.

(to others)

Let's roll him.

The team log rolls the little boy. Ross slides the  
backboard underneath.

ROSS

(to Joe)

Did you drive over him?

(CONTINUED)

29 CONTINUED: (2)

29

JOE

I think so. I didn't see him. \*

ROSS

Get radiology down here now.

CARTER

Poor cap refill.

WEAVER

Chuni, grab 2 units of O neg, get  
a crit and type and cross for six.

Marquez races off. Jeanie and Malik wheel out Stiles and  
throw him in the Trauma Hall as Ross secures a C-collar  
on Marty.

STILES

What's going on?

JEANIE

Pediatric trauma. \*

As soon as Stiles' gurney is clear --

ROSS

Okay, let's go.

They push Marty into --

30 TRAUMA TWO - CONTINUOUS ACTION

30

Carter checks Marty's eyes.

ROSS

Put him in oxygen, 10 liters by  
mask. Dip a urine.

OLIGARIO

BP 70/30, pulse 144.

CARTER

Pupils are round and reactive.

MALIK

Got a line.

ROSS

Saline, 20 ccs per kilo bolus.  
He's... 30 kilos, that's 600.

(CONTINUED)

30 CONTINUED:

30

BENTON

Abdomen's distended. No bowel sounds.

ROSS

Can't wait for CT.

BENTON

Prep for peritoneal lavage.

OLIGARIO

I'll get a kit.

WEAVER

Pulse ox?

FOLLOW Oligario INTO --

31 TRAUMA ONE - CONTINUOUS ACTION

31

Hathaway waits with Canterna. Oligario goes to the rack -- no kits.

HATHAWAY

You okay in there?

OLIGARIO

I think so. Where are the lavage kits?

HATHAWAY

Down and to the right.

OLIGARIO

Got it.

Jarvik races back into Trauma One.

CANTERNA

What's that?

HATHAWAY

What?

CANTERNA

Lavage?

HATHAWAY

Oh... it's a procedure to check for internal bleeding.

CANTERNA

Sounds pretty bad.

(CONTINUED)

HATHAWAY

You never know.

CANTERNA

Is it a boy or girl?

HATHAWAY

(looks)

Boy.

CANTERNA

If you need to go in there...

HATHAWAY

No, they got it.

CANTERNA

(beat)

Can I ask you to do something?

HATHAWAY

Yeah.

CANTERNA

I have a couple thousand dollars  
in my savings account. Can you  
make sure it gets to Molli?

HATHAWAY

Sure. Do you have a will or  
something?

CANTERNA

I never got around to it. It's  
not a lot but I want to do  
something for her. \*

HATHAWAY

We can get a public notary in here  
to arrange that. I'll take care  
of it.

CANTERNA

Promise?

HATHAWAY

I promise.

CANTERNA

But don't say it came from me. I  
don't want her to think I'm trying  
to buy her forgiveness.

(CONTINUED)

31 CONTINUED: (2)

31

Beat. The hall doors bang open. Marquez passes through with the blood.

MARQUEZ

Sorry. Hallway's blocked.

She passes into --

32 TRAUMA TWO - CONTINUOUS ACTION

32

ROSS

... 5.5 ET tube.

MARQUEZ

Got the blood.

WEAVER

Hang a unit and start a second line.

ROMANO

Rapid induction. Point 5 of Pavulon, 75 of Sux.

OLIGARIO

Crit's 28.

Malik passes the ET tube. Joe kneels by his son as Weaver intubates.

ROSS

Crichoid pressure.

JOE

Daddy didn't mean to do this to you, Marty. I didn't mean to do this...

Benton completes the lavage. Carter can't read print through the bag.

CARTER

Lavage is positive.

BENTON

Call the OR, tell them we're on the way.

WEAVER

Doug, are you done?

ROSS

Got it.

(CONTINUED)

32 CONTINUED:

32

They start to wheel him out --

BENTON

(to Joe)

Sir, we have to move him upstairs  
to do an exploratory laparotomy.

JOE

What's wrong?

33 TRAUMA HALL / MAIN HALLWAY - CONTINUOUS ACTION

33

BENTON

We have to control his internal  
bleeding.

JOE

Oh my God.

WEAVER

(grabs Joe)

Sir, this way. You'll have to  
sign a release.

JOE

Don't let him die.

BENTON

We do this every day. He has a  
good chance.

ROSS

Hold the elevator.

JOE

Please, don't let him die.

HATHAWAY

Connie.

Oligario holds back as the team moves Marty to the  
elevator.

HATHAWAY

Cover my patient in Trauma One.  
I'll be back.

OLIGARIO

You're leaving in the middle of  
your shift?

HATHAWAY

Everything's in the chart.

(CONTINUED)

OLIGARIO

Where are you going?

HATHAWAY

I'll be back in an hour.

\*

Hathaway heads off. As the elevator doors close on Marty and Benton --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 INT. DOC MAGOO'S - DAY (3:15 PM)

34

Corday orders as Romano peruses the menu.

CORDAY

Turkey burger, no onions, please.

ROMANO

What kind of salad dressing do you have?

WAITRESS

Caesar, ranch, Italian, low-cal Italian, blue cheese, honey mustard, Catalina, oil and vinegar and poppy seed vinegarette.

ROMANO

I'll have the soup.

As the WAITRESS leaves --

ROMANO

So.

CORDAY

So.

ROMANO

Are you enjoying your year?

CORDAY

It's been educational.

ROMANO

I bet. Thoughts of staying come fall?

CORDAY

I've entertained the idea.

ROMANO

Good.

After a beat --

CORDAY

Is that what you wanted to talk about?

ROMANO

Not exactly.

(CONTINUED)



CORDAY

Must I guess?

ROMANO

Well, there's no way to say this except flat out -- so here goes -- Lizzie, our... relationship hasn't moved in the direction I would have liked. Partly because I have trouble communicating these types of feelings but... the fact is, I find you very attractive.

CORDAY

Doctor Romano.

ROMANO

Wait. Let me finish. I don't know what your long term plans are and I'm not foolish enough to think colleagues could have romantic involvement without entanglements. But we obviously have common interests; the same insane schedules; it makes sense. So, I'd really like you to consider... a date. Going out with me, on a date.

Corday hides her dread as best she can and, at the same time, feels it's the first sincere thing Romano has ever said to her. After a beat --

ROMANO

What do you say?

CORDAY

Well, I'm flattered. And shocked.

ROMANO

Really? I thought you could see right through me.

CORDAY

No. Not at all. However, seeing as I do work for you, I don't think it would be a good idea.

ROMANO

Oh.

(CONTINUED)

CORDAY

(a lie)

Not that under different  
circumstances...

ROMANO

I see. You have a policy.

CORDAY

Yes. I do.

ROMANO

No fraternization in the work  
place.

(off her nod)

I respect that. Just pretend I  
didn't say anything.

CORDAY

I'm sorry.

ROMANO

Had to give it a try. For awhile  
there I thought I was competing  
against Peter Benton.

Corday doesn't correct him. Romano's BEEPER GOES OFF.  
As he checks it, Corday's BEEPER GOES OFF.

ROMANO

No rest for the wicked.

CUT TO:

35 CURTAIN THREE

35

Carter tries to examine John Doe.

CARTER

Can you open your fist?

With spastic movements --

\*

JOHN DOE

I have trouble...

\*

\*

CARTER

Okay, forget that. Try moving  
your finger.

(demonstrating)

Like this.

(CONTINUED)

JOHN DOE

I understand. I just can't...

\*  
\*

John Doe moves his entire arm. Carter pins it down.

\*

CARTER

How about now? Just your finger.

Del Amico enters with a CT scan.

DEL AMICO

What are you doing?

CARTER

Weaver said to go ahead and examine him like any other patient.

DEL AMICO

By pinning his arm down?

CARTER

I'm trying to isolate motion in his fingers.

DEL AMICO

You're not afraid of hurting him?

CARTER

Actually... yes.

John Doe tries emphatically to communicate with them. Gibberish to Del Amico. She stares at him a beat, trying to understand.

\*

JOHN DOE

Just call my assistant. She'll come down. Four, two, five...

\*  
\*  
\*

CARTER

He's been trying to tell me something.

DEL AMICO

You sure?

(off Carter's shrug)

Head CT is normal. No subdural bleeds. No sign of brain abnormalities.

Carter moves John Doe's arm over his shoulder. He cries out.

CARTER

Sorry.

(CONTINUED)

35

CONTINUED: (2)

35

DEL AMICO

Hey, he opened his hand.

CARTER

What do you know?

(examines it)

He has a bad lac. Looks like he cut his flexor tendon.

JOHN DOE

Listen, please call my assistant.

\*  
\*

DEL AMICO

They don't really teach you about this in med school, do they?

\*

CARTER

Guess we better call in a hand surgeon.

John Doe starts banging against the gurney.

\*

DEL AMICO

What did you do?

CARTER

Nothing.

DEL AMICO

You think it's a seizure?

CARTER

I don't know.

CUT TO:

36

CURTAIN TWO

36

Weaver updates Laretta and Daniel.

WEAVER

Your X-ray indicates you have what we call an atypical pneumonia.

DANIEL

What does that mean?

WEAVER

There are several kinds. You don't, by chance, have any birds in the house?

(CONTINUED)

LAURETTA

How did you know?

WEAVER

Psittacosis pneumonia is carried by small birds. What is it? A parakeet? A dove?

DANIEL

A falcon.

WEAVER

A falcon?

LAURETTA

Only thing Daniel loves more than me.

DANIEL

That's not true.

LAURETTA

I wanted to go to Italy for our honeymoon but he didn't want to leave Sinbad that long.

DANIEL

Who was going to feed him?

WEAVER

What does he eat?

DANIEL

Partridges.

LAURETTA

It's not pretty.

DANIEL

(explaining)

He doesn't eat them alive. We kill and clean them first.

LAURETTA

That's where I come in.

WEAVER

Well, that's probably how you contracted pneumonia. I'll get a blood test to confirm which type but we can clear it up with some antibiotics.

\*

(CONTINUED)

DANIEL

Honey, I'm sorry. No more of those birds from that Chinese market. From now on, we buy only from the game farm.

LAURETTA

(to Weaver)

If snapping the necks of small birds doesn't prove your love for your man, what does?

CUT TO:

Benton stands over Marty, waiting as Corday enters, fully gowned. \*

\*  
\*

CORDAY

Funny, I thought I was covering the ER.

BENTON

I was there. I took it.

CORDAY

What happened to those post op notes?

BENTON

(biting)

I thought we were past this crap.

CORDAY

Pardon?

BENTON

This adolescent competition. The boy's in bad shape. Give it a rest.

CORDAY

I was simply commenting that how strange...

BENTON

You don't simply do anything, Elizabeth.

A beat. Benton moves into the bullet, as a form of backing off.

(CONTINUED)

BENTON

Six-year-old male, sustained a splenic fracture. Father accidentally ran over him with the car. DPL positive. Stabilized with 1500 cc's of normal saline.

\*

A briefly private moment --

\*

CORDAY

Peter, is there something wrong?

BENTON

Kid could bleed out.

CORDAY

I mean with you. Something happen since morning?

BENTON

I'm fine.

Romano enters.

ROMANO

Doctor Benton. I didn't know you were working today.

BENTON

I am now.

ROMANO

Glad to hear I'm not the only surgeon without a life.

Benton ignores him, moves once again into the bullet.

BENTON

Six-year-old male sustained a splenic fracture. DPL positive, stabilized with 1500 cc's of normal saline...

\*

\*

CUT TO:

A nurse helps Jeanie remove Stiles' backboard.

JEANIE

Good news. X-rays are normal. No spinal injury.

(MORE)

(CONTINUED)

JEANIE (CONT'D)

(re: c-collar)

We can take this off.

STILES

What about my ankles?

JEANIE

Only one's broken -- what we call  
a bimaleolar fracture. \*

STILES

I'll need a cast?

JEANIE

Six to eight weeks.

STILES

That sucks.

JEANIE

Not so bad considering you could  
have been left a quadriplegic...  
or dead.

(then)

You sure that's not what you  
wanted?

STILES

Don't worry. I'm cool.

JEANIE

I know there's someone coming down  
to talk to you...

Two of Stiles' college buddies enter, BELINSKY and RUSSELL. \*

BELINSKY

Hey, there he is. \*

RUSSELL

Dave, man, you scared the hell out  
of us.

BELINSKY

You gonna be okay?

STILES

I broke my ankle.

RUSSELL \*

That's it?

(CONTINUED)



STILES

Yeah, that's it.

BELINSKY

Whoa, you should have seen you fall, man. I thought I was gonna dump a load.

RUSSELL

You are one death-defying son of a bitch. You know that?

JEANIE

This was a game?

BELINSKY

Hang time. We see who can hang longest off the bridge.

RUSSELL

Styling here had it won but he wanted to beat the train.

Jeanie grows angry as these punks continue to banter.

BELINSKY

Well, technically, it doesn't count.

STILES

No way. It counts.

BELINSKY

Sorry, dude. You fell. It doesn't count.

RUSSELL

Yeah, he's right.

STILES

Get over yourself. It counts.

BELINSKY

Hey, you have balls, I'll give you that -- they're probably shriveled up and hiding north of the equator -- but you got them.

JEANIE

Stop it!

(a beat)

This isn't funny. He's lucky to be alive.

(CONTINUED)

38 CONTINUED: (3)

38

RUSSELL

Yeah -- he's the man.

JEANIE

No, he's not the man -- he's an idiot -- all of you are.

BELINSKY

What's your problem, lady?

JEANIE

Your attitude -- you think death is something to joke about? \*

Jeanie starts to leave. McMahon comments loud enough for her to hear.

RUSSELL \*

Someone needs to take a chill pill.

JEANIE

And all of you need to grow up.  
(loud enough for  
them to hear)  
Stupid punks.

CUT TO:

39 EXT. LAKE (CHICAGO) - DAY

39

Hathaway approaches a woman, SANDY MADER, collecting tickets from the passengers as they load onto a sightseeing boat. \*

HATHAWAY

Sandy Mader? \*

SANDY

Yes.

HATHAWAY

I'm Carol Hathaway. We spoke on the phone about your ex-husband.

SANDY

Look, I'm sorry. I can't help you.

HATHAWAY

Wait. Could you wait?

SANDY

I'm working.

(CONTINUED)

HATHAWAY

(stops her)

I don't pretend to know the history...

SANDY

That's right.

HATHAWAY

... but Molli's father won't live through the night.

SANDY

Paul walked out on us. Okay? Just left. Couldn't hold a job. Couldn't handle it. So, he just left. I feel bad for him, I do, but... he's not part of our lives anymore.

HATHAWAY

All he wants is to see Molli.

SANDY

He was never there for her but he wants her to hold his hand and watch him die.

\*

HATHAWAY

You really want him to die alone?

SANDY

Who are you? This is none of your business. I'm not going to put my daughter through it, all right?

HATHAWAY

I understand how you feel, and you don't know me -- but trust me, you're making a mistake.

(then)

I was a little girl when my father was dying in the hospital and I was never allowed to see him. I never got to say goodbye. You think you're protecting Molli, but she's going to live with this the rest of her life.

\*

SANDY

(beat)

Did you know him?

(off Hathaway's look)

Your father -- before he died?

(CONTINUED)

39 CONTINUED: (2)

39

HATHAWAY

I remember him.

SANDY

Molli won't remember Paul. She has absolutely no recollection of him.

(beat)

I'm sorry. He chose this for himself.

Sandy turns away from her. OFF Hathaway --

CUT TO:

40 ADMIT

40

Weaver approaches.

WEAVER

Has anyone seen Carol?

OLIGARIO

Uh... she had some administrative stuff upstairs.

WEAVER

On Sunday?

MARQUEZ

Something about payroll.

WEAVER

Mr. Canterna is asking for her. And he needs Lasix, 40 IV.

OLIGARIO

I'll get it.

Doyle hands Weaver some lab results.

DOYLE

Your labs came back. Mrs. Weinbach is positive for HIV.

WEAVER

No, Mrs. Weinbach is the older lady with the bird.

DOYLE

I made them redo it.

\*

(CONTINUED)

WEAVER

I ordered antibodies and cold agglutinate, not HIV.

\*

DOYLE

You sure? It was marked on the form.

WEAVER

Oh my God.

(then)

It makes total sense. I don't know why I didn't think of it.

DOYLE

She's an old lady. HIV doesn't come to mind.

WEAVER

She had all the signs, fatigue, weight loss, intermittent fever.

DEL AMICO

You want to do another one?

WEAVER

No. We can't run an AIDS test without consent.

DOYLE

So now what?

CUT TO:

VICKI (20's) paces as Ross examines her agitated six-month-old baby, Josh.

\*

ROSS

He's been on methadone since birth?

VICKI

Yeah.

ROSS

No interruptions?

(off Vicki's look)

You haven't stopped and started?

VICKI

No.

(CONTINUED)

ROSS

Seven months is pretty old to still be on methadone. It could seriously impair his neurological development.

\*

VICKI

They tell me to start giving him less but it doesn't work.

ROSS

Are you still using?

\*

VICKI

What does that have to do with it?

ROSS

If you breast feed...

VICKI

I don't.

ROSS

Well, your baby has a fever. His pupils are dilated, he's sweating, his heart rate is abnormally high. All signs of withdrawal. Why would that be?

VICKI

I don't know. You're the doctor.

\*

ROSS

When was his last dose?

VICKI

Yesterday. I ran out. My Clinic is closed on Sunday. So I came here.

\*

\*

\*

ROSS

For more methadone?

VICKI

That's what he needs right?

ROSS

You don't need it?

VICKI

What are you talking about?

ROSS

I think you're pimping your baby for methadone.

(CONTINUED)

41 CONTINUED: (2)

41

VICKI

You're crazy. I can get that for free.

ROSS

Only if you're clean. Maybe you're taking some when you can't score.

Vicki goes for her baby.

VICKI

Forget it. I don't need this.

ROSS

Your baby needs to be admitted.

VICKI

No way. You'll call the cops.

ROSS

You're here with this story because other places have stopped giving you the stuff. If you leave with him, he's not going to get the medicine he needs.

VICKI

So give me some and let me go.

ROSS

Until next time?

(no answer)

Listen, you've addicted your son and kept him strung out. Don't you think it's time to do something right for him?

CUT TO:

42 CURTAIN THREE

42

Carter checks in with Del Amico.

CARTER

Hand surgeon been down yet? \*

DEL AMICO

He's waiting for consent.

CARTER

It's a no brainer. His hand needs surgery.

(CONTINUED)

DEL AMICO  
 (re: John Doe)  
 He can't waive his rights.

JOHN DOE  
 Yes, I can.

DEL AMICO  
 We should wait for his family.  
 Someone's gonna start missing  
 him soon.

JOHN DOE  
 Call Katherine.

CARTER  
 What if he's homeless?

DEL AMICO  
 He couldn't survive on the streets  
 alone.

JOHN DOE  
 Listen!

John Doe starts banging on the gurney again.

DEL AMICO  
 Cops are checking the neighborhood.  
 He can't live that far away.

John Doe bangs harder, getting their attention.

CARTER  
 (to John Doe)  
 Hey, it's okay. Settle down.  
 It's okay.

DEL AMICO  
 Why does he keep banging like that?

CARTER  
 Maybe he's trying to tell us  
 something.

JOHN DOE  
 (as he bangs)  
 Telephone.

CARTER  
 I'm sorry. I don't understand.

Frustrated, John Doe mimics a telephone ring.

(CONTINUED)



CARTER  
 (to John Doe)  
 What is it?... Ring?... Ring what?

DEL AMICO  
 A phone?

CARTER  
 You want us to call somebody?

John Doe bangs out -- four. \*

DEL AMICO  
 He's going to hurt himself.

CARTER  
 Four?

DEL AMICO  
 Four what?

CARTER  
 I think he's giving us his phone  
 number.  
 (to John Doe)  
 Are you giving us your phone  
 number? Uh... lie still if that's  
 what you're doing?

John Doe follows the instructions -- lies still.

CARTER  
 Okay, it's your phone number.  
 Four. Four's the first number.  
 Then what?

John Doe forces out a word --

JOHN DOE  
 (clear)  
 Two. \*

OFF Carter and Del Amico.

CUT TO:

Weaver cautiously briefs Laretta and Daniel.

WEAVER  
 I was wrong about the birds.  
 (MORE)

(CONTINUED)

WEAVER (CONT'D)

You may have what's called  
pneumocystis carinii pneumonia.

LAURETTA

Is that worse?

WEAVER

We'll have to take a sample from  
your bronchial tube to confirm  
it's PCP but since it's a defining  
illness of AIDS, we should do an  
HIV test.

LAURETTA

AIDS?

DANIEL

(almost laughs)

That's a good one.

WEAVER

We need to be sure.

DANIEL

You don't know Laretta.

WEAVER

Could I speak to her alone?

DANIEL

Why?

LAURETTA

It's all right. Daniel's  
practically my husband.

Weaver pauses, deliberating on how to tell her.

WEAVER

The truth is we made a mistake.  
By law, we need written consent  
from our patients to test for HIV.  
However, we tested you by  
accident. It was positive.

LAURETTA

I don't understand.

DANIEL

(explaining)

It is a mistake. Some kind of mix  
up.

(CONTINUED)

WEAVER

Perhaps, if we do another test  
that could remove any doubt.

LAURETTA

What kind of doubt? I certainly  
don't have AIDS.

DANIEL

I'll take care of this, Hon.

Daniel walks off, expecting Weaver to follow him. When  
she doesn't, he calls back to her.

DANIEL

Doctor?

Weaver looks back to Laretta, then follows Daniel to an  
area out of ear shot.

DANIEL

Just give her something for the  
pneumonia and we'll go.

WEAVER

I can't do that.

DANIEL

Don't make me report you.

WEAVER

Excuse me?

DANIEL

You tested her illegally.

WEAVER

Yes. But it would be unethical of  
me to let her leave untreated.

DANIEL

I don't want to burden her with  
this.

WEAVER

Have you been tested?

DANIEL

We're not talking about me,  
alright?

WEAVER

There are drug programs that can  
drastically enhance both your lives.

(CONTINUED)

43

CONTINUED: (3)

43

DANIEL

(beat)

Can you say they're for something else? I don't want her hating me.

WEAVER

You can't keep it a secret. Either you should find a way to explain it to her or I'll have to.

\*

CUT TO:

44

TRAUMA ONE

44

Canterna has deteriorated considerably. Hathaway enters. She can't tell if he's awake; checks his EKG -- as bad as expected. Suddenly --

CANTERNA

You disappeared on me.

HATHAWAY

I needed to check on something.

CANTERNA

Molli's still not coming.

\*

HATHAWAY

I'm afraid not.

Canterna turns his head -- a beat.

CANTERNA

That's okay. It's better this way.

HATHAWAY

You want to write her a note? I could take something down.

CANTERNA

Yeah... no, it's too late. Wouldn't be fair.

HATHAWAY

I think she'd want to hear something from you... I really do.

CANTERNA

I was going to make it up to her, I swear. I called a couple of times last fall.

(MORE)

(CONTINUED)

CANTERNA (CONT'D)

You can guess how that went over.  
I didn't want to push too hard,  
so I backed off. Figured I'd  
just give it time...

Now time's run out. Hathaway places a hand on Canterna's  
head --

\*

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

45

OR / SURGICAL HALL / WAITING AREA - NIGHT (6:30 PM)

45

Benton strips off his gloves, leaving Corday, as the OR transport wheels out Marty.

BENTON

I'll tell the father. Meet you in recovery.

\*

Benton walks down the hallway, discarding his cap and gown as he finds Joe pacing in the Surgical Waiting Area. Everything stands still for the man as Benton marches up and gives him the news.

BENTON

Your son sustained irreparable damage to the blood vessels supplying his spleen. We had no choice but to remove his spleen.  
(off Joe's look)  
He can live a normal life without it...

JOE

So, he's alive?

BENTON

Oh, yeah. I'm sorry. With time, he'll make a full recovery.

As Benton tries to offer further explanation, Joe breaks down -- releasing a flood of relief and guilt.

JOE

Oh, thank God. Thank God.

BENTON

He'll be more prone to certain infections... so he'll need to be vaccinated against encapsulated ... Do you want a minute?

JOE

Thank you. Thank you, so much.

Joe slumps into a chair, sobbing. Benton stands there for a beat -- not sure if he should leave or wait for the wave of emotion to pass.

BENTON

You gonna be okay?

(CONTINUED)

45 CONTINUED:

45

JOE

I didn't know what I was going to do. I was so afraid... I couldn't live...

Benton sits next to him, placing a hand of support on his back. Joe's emotion is contagious.

JOE

I was... I mean he's my son. He's my son... You know?

BENTON

I know. He's going to be all right. Your son's going to be just fine.

Down the hall, Corday stops, watches the moment, unseen. \*

CUT TO:

46 MAIN HALLWAY

46

Del Amico leads KATHERINE DUNLAP toward Curtain Three.

KATHERINE

I'm so glad you called. I was about going out of my mind.

DEL AMICO

It's amazing how he was able to give us your phone number.

47 CURTAIN THREE - CONTINUOUS ACTION

47

Katherine rushes up to John Doe (MICHAEL LORENZO) -- reverent and apologetic -- not even acknowledging Carter.

KATHERINE

Mister Lorenzo, I am so sorry. I lost track of time.

LORENZO

No kidding. \*

KATHERINE

No. When you didn't come back, I started driving around. I was about to call the police. \*

LORENZO

I got stuck with the rejects. \*

(CONTINUED)

Katherine laughs.

\*

CARTER

You understand him?

KATHERINE

Katherine Dunlap. I'm Mister  
Lorenzo's personal assistant. It  
takes a while to get the accent.

DEL AMICO

Accent?

LORENZO

Slow, but I'll forgive them.

\*

\*

KATHERINE

He says you're a little slow but  
he'll forgive you.

DEL AMICO

(to Katherine)

What happened to him?

LORENZO

Son-of-a-bitch hit me.

\*

\*

KATHERINE

Son-of-a-bitch hit him.

(adding)

He likes to take solitary strolls  
on Sunday afternoons, helps clear  
his head.

DEL AMICO

Tell him we need to operate on his  
hand.

KATHERINE

You just did. He understands  
English. It's one of his many  
languages.

DEL AMICO

(to Lorenzo)

What are the others?

KATHERINE

Latin, Greek, Hebrew. All the  
Mediterranean languages. In fact,  
he's one of the world's leading  
experts in hieroglyphics.

(CONTINUED)



47 CONTINUED: (2)

47

CARTER  
Wow, that's fascinating.

LORENZO  
(clear)  
Liar.

\*

CARTER  
That I understood.

Carter spots Millicent, asking for him at the Nurses' Station.

CARTER  
(to Lorenzo)  
Excuse me.

LORENZO  
Thank you.

\*

CARTER  
You're welcome, Mr. Lorenzo.

-

48 MAIN HALLWAY - CONTINUOUS ACTION

48

Carter intercepts Millicent.

MILLICENT  
John. I'm sorry to bother you at work.

CARTER  
What's wrong?

MILLICENT  
I'm not happy with the way we left things earlier... Do you have a moment?

\*

Carter looks for a place for them to speak privately, ushers her into the lounge.

CARTER  
Uh... sure.

CUT TO:

49 LOUNGE

49

Carter motions to the couch.

CARTER  
Do you want to sit down?

(CONTINUED)

MILLICENT

No thank you.

(then)

I respect your opinion, John.  
If you think it's best to keep  
Chase at the institute, I'll  
support it.

\*  
\*

CARTER

I can't guarantee it will make a  
difference. But I'm not ready to  
give up on him.

\*

MILLICENT

I never intend to.

CARTER

Neither do I.

MILLICENT

I'm glad we got straightened out.

\*

CARTER

Me, too.

\*

MILLICENT

We haven't seen or heard much of  
you of late.

CARTER

I'll be out of the condo soon. I  
just have to get some financial  
things straightened out.

MILLICENT

So we're clear -- you're putting  
that burden on yourself. You have  
complete access to the trust fund.

\*  
\*

CARTER

Thanks, but I think it will be  
better this way.

MILLICENT

I understand the freedom that  
comes with financial independence.  
But money or not, we're still your  
family, John.

\*

CARTER

I know.

(CONTINUED)

MILLICENT

You were always your grandfather's first choice.

(off Carter's look)

But it was going to work with Chase. What happened to him hit your grandfather very hard. He's much too proud to come to you now, but he really wants you to come to him.

\*

\*

CARTER

What are you asking me?

\*

MILLICENT

Finish your residency if you must. You can always practice medicine part time. But your family needs you, John. We need you to run the business.

\*

\*

CARTER

Gamma, I don't know...

\*

MILLICENT

Please, think about it.

\*

CARTER

Okay.

(then)

No, wait. I don't need to think about it. Gamma, I can't. I'm a doctor. It's all I've ever wanted to be since... I was a kid.

\*

\*

\*

MILLICENT

Since your brother died.

\*

\*

CARTER

(nods)

There's nothing else for me.

\*

\*

MILLICENT

You love it that much?

CARTER

Yeah, I do.

MILLICENT

(nods)

Forgive me for asking. I had to try.

(MORE)

(CONTINUED)

49 CONTINUED: (3)

49

MILLICENT (CONT'D)

(off Carter's nod;  
leaving)I'll expect to see you at your  
grandfather's birthday dinner.

CARTER

You will.

MILLICENT

(stops)

I always wondered what you'd be  
like when you grew up.

Millicent exits. OFF Carter.

CUT TO:

50 EXAM ONE

50

Josh is alone on the exam table. Del Amico sticks her  
head in. She tends to Josh as she calls out to Oligario. \*

DEL AMICO

Connie, whose patient is this? \*

Oligario moves to check the band. \*

OLIGARIO

I think it's Doug's. \*

DEL AMICO

Where's the mother? \*

OLIGARIO

I don't know. \*

(confirms)

Yeah, it's Doug's. \*

DEL AMICO

Get him, will you? \*

51 MAIN ER / CURTAIN TWO - CONTINUOUS ACTION

51

Oligario moves off, passing Weaver, who pulls back the  
curtain to find Laretta alone.

WEAVER

Miss Wienbach, I'll need to get a  
sputum sample... \*

(CONTINUED)

LAURETTA

Daniel wanted to use protection.

\*  
\*

WEAVER

I'm sorry?

LAURETTA

When we first met. I thought he was joking. I was years beyond menopause.

\*

WEAVER

It's still a good idea.

LAURETTA

Will he get sick too?

\*

WEAVER

He could. But there are drugs which can significantly prolong life with HIV and AIDS.

LAURETTA

He told me that. He told me that and left.

WEAVER

There are couples who have gotten beyond this.

\*

LAURETTA

(beat)

I thought I was starting a new life.

Weaver's not sure how to respond as Ross follows Oligario to Exam One.

ROSS

Kerry, have you seen a blonde girl, about five-four?

\*  
\*

WEAVER

What?

\*

ROSS

Brought in the baby?

\*  
\*

WEAVER

Uh, no.

\*  
\*

FOLLOW Ross INTO --

52 EXAM ONE - CONTINUOUS ACTION

52 \*

Del Amico examines the baby.

ROSS  
What happened?

DEL AMICO  
I just found him alone.

ROSS  
Unbelievable.

DEL AMICO  
This baby has a fever.

ROSS  
He's in heroin withdrawal.  
Mother's been stealing his  
methadone between fixes.

DEL AMICO  
So she split?

ROSS  
I told her to do the right thing.

DEL AMICO  
Maybe she did.

CUT TO:

53 TRAUMA ONE

53

Canterna moves closer to death, watching through the window as Doyle examines a three-year-old boy in the curtain area. Hathaway moves to shut the blinds.

CANTERNA  
No, please. Leave them open.

Hathaway steps back to his bedside, checks the EKG.

CANTERNA  
How much longer?

HATHAWAY  
It's hard to say.

CANTERNA  
Please.

HATHAWAY  
Not long.

(CONTINUED)

CATERNA

(beat)

I'm scared.

Hathaway slowly takes his hand.

HATHAWAY

I won't leave you.

CANTERNA

(beat)

Do you have things you wish you'd done different?

HATHAWAY

Doesn't everybody?

CANTERNA

You should fix it if you can.

HATHAWAY

Not everything can be fixed.

CANTERNA

But maybe forgiven.

HATHAWAY

Maybe.

A long beat. Hathaway refers to the note she's been writing for him.

HATHAWAY

You want me to read this back to you?

CANTERNA

Yeah.

HATHAWAY

(reading)

'Dear Molli -- You don't know me. I'm your father. I suppose I shouldn't even call myself that. You're the best thing I ever did with my life. Leaving you was the worst. God knows I haven't done much for you while I was alive, but if there's a place called heaven and they let me in, I promise to always look over you. Please forgive me. I'm sorry I never got to know you.'

(CONTINUED)

\*  
\*  
\*  
\*  
\*

\*

53 CONTINUED: (2)

53

Hathaway looks up. Canterna has slipped into unconsciousness. After a beat, Hathaway adds --

HATHAWAY

Me too.

CUT TO:

54 EXT. HOSPITAL ROOF (CHICAGO) - NIGHT

54

Benton stares into the city. Corday finds him.

CORDAY

I'm going to start to worry about you. First you work on a holiday. Now you're standing alone out here in the dark.

BENTON

Yeah? What are you doing out here?

CORDAY

Looking for you.

BENTON

Well, you found me.

CORDAY

I confess that brooding veneer is part of your appeal but I thought I had broken through most of it.

BENTON

I'm supposed to be at Carla's restaurant, celebrating my son's baptism.

CORDAY

I see. And you're here because...?

BENTON

I don't want to feel like an intruder -- have to share my son with Carla's boyfriend.

CORDAY

Do you?

BENTON

He has more contact with Reese than I do. How can I compete with that?

(CONTINUED)



CORDAY

You're his father, Peter. You don't have to compete.

BENTON

I thought I'd come see you but... you had your lunch.

CORDAY

Jealous are you?  
(off Benton's smile)  
Your instincts were right. Romano propositioned me.

BENTON

You're kidding.

CORDAY

I wish I were.

BENTON

What did you do?

CORDAY

I lied. Said I don't date colleagues. Cowardly of me I know.

BENTON

That's all right. I lied today, too.

CORDAY

About me?  
(off Benton's nod)  
So much for a relationship without complications.

BENTON

Screw it. Let's go.

CORDAY

Where?

BENTON

The baptism party. There's time.

CORDAY

You don't have to prove anything to me, Peter.

BENTON

No, I just want to go.

(CONTINUED)

CORDAY

Then you should go. But go alone  
... for your son. This is his  
day.

BENTON

(beat)  
You're right.  
(kisses her)  
Thanks.

Benton starts off, then turns.

BENTON

But, afterwards, if it's not too  
late...

CORDAY

I'll be up.

CUT TO:

Carter walks back with a hot dog as Del Amico heads out. \*

CARTER

You off?

DEL AMICO

Yep. You?

CARTER

Another six hours. Did you  
discharge Mister Lorenzo? \*

DEL AMICO

Yeah, he gave me his website  
address. \*

CARTER

So you can feel like a complete  
idiot. \*

Del Amico doesn't respond -- focused on something else. \*

DEL AMICO

Max? \*

Del Amico walks past Carter, toward a man, MAX ROSHER,  
exiting a cab. \*

(CONTINUED)

55 CONTINUED:

55

DEL AMICO

Max.

\*

Carter watches from a distance. The pair exchange greetings as the man gives Del Amico a familiar hug. She reciprocates. Who is this guy?

CUT TO:

56 EXAM THREE / TRAUMA HALL

56

Light shines into the dark room, revealing Ross asleep. Doyle grabs a suture kit.

DOYLE

Oh, sorry.

ROSS

That's okay. What time is it?

DOYLE

Ten to two. You on call?

ROSS

No. I'm waiting for Carol.

DOYLE

She should be ready. They called it about a half hour ago.

ROSS

Thanks.

Doyle leaves as Ross gets up and shuffles down the trauma hall to --

57 TRAUMA ONE - CONTINUOUS ACTION

57

Hathaway finishes the death kit. Canterna's body is wrapped on the table.

ROSS

Hey.

HATHAWAY

I'll be done in a minute.

ROSS

Take your time.

Hathaway focuses on her task. Ross sits. A beat.

(CONTINUED)

ROSS

Tough one, huh?

Hathaway nods.

ROSS

You okay?

HATHAWAY

Yeah.

ROSS

You sure?

HATHAWAY

(finally)

He kept asking for his daughter...

(beat)

I never thought about it like that  
 -- maybe he wanted to see me,  
 maybe he was asking for me... and  
 I never came.

ROSS

Carol, your dad was probably in a  
 coma.

HATHAWAY

I don't know. I've lived in my  
 mother's version so long I don't  
 even know which memories of him  
 are mine.

\*  
\*

ROSS

What's her version?

\*

HATHAWAY

That everything was alright -- it  
 was just an accident.

\*

(off Ross's look)

He was depressed, Doug.

\*

ROSS

Maybe it's time to talk to your  
 mom about it.

HATHAWAY

After he was gone, my mom would go  
 on and on about how you can't  
 depend on men. And now she's head  
 over heels and I'm still holding back.  
 How messed up is that?

\*

(CONTINUED)

ROSS

Keeps me on my toes.

HATHAWAY

I say I want time, but the truth is I'm scared to death of losing you.

ROSS

Don't be.

HATHAWAY

I'm so sorry, Doug.

ROSS

Don't be.

Ross embraces her.

HATHAWAY

I love you.

ROSS

I love you, too.

FADE OUT.

THE END